शिव महिम्नस्तोत्रम्

THE PSALM OF ŚIVA'S GLORY

TRANSLATION AND ANNOTATIONS BY

DR. R. N. TIWARI

श्रीगणेशाय नमः

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Presented with honour to Jagadguru Dr. Chandrashekhar Shivacharya Swamiji

Ram Niwas Tiwari
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Contents:

Introduction

The text of the present book is based on the publication of Saṃpūrṇānanda University in the Laghu Granthamālā series, part 40, first edition, with two commentaries, in Saṃvat 2041 Vikrama.

The composer of this holy hymn, the Psalm of lord Śiva, is known as Puṣpadanta, a Gandharva by race. The traditional story runs that Puṣpadanta was a staunch devotee of Śiva. He had gained the capacity to become invisible at will, by the grace of the Lord. He used to pluck flowers from the garden of a king, using his power of invisibility. The king was very much surprised at the loss of the flowers from the garden in spite of the vigilance of the guards. He, too, was a profound devotee of Śiva. In order to catch the thief of the flowers, he scattered Śiva-nirmālya (the flowers taken off from the idol of the Lord) in the garden, in the hope that the thief would lose his capacity to disappear by treading on these flowers. Puṣpadanta trod on the flowers unknowingly, and lost his power of invisibility. In order to regain that lost power he composed this hymn to please the Lord. The story of Puṣpadanta occurs in Kathāsaritsāgara and Bṛihatkathāmañjarī.[1]

The story in Kathāsaritsāgara runs thus: Once, in order to please Pārvatī Lord Śiva was telling her different types of interesting and new stories. Nandī, Śiva's bull, was watching at the door to prohibit others to enter. Puṣpadanta was very dear to the Lord, he entered the door by the power of yoga, heard all the stories and narrated them to his wife

Jayā. She told all the stories to Pārvatī. Pārvatī complained to Lord Śiva, of telling stories already known to Jayā, stating them to be new. Lord Śiva, through meditation, knew and revealed the mischievous behaviour of Puṣpadanta to his consort. Pārvatī became angry and cursed Puṣpadanta and Mālyavāna, an accomplice, to take birth as human beings on earth, but at the request of Jayā she gave a boon that whenever they would meet at the Yakṣa Supratīka on Vindhyācala, Puṣpadanta would be free from the curse and Mālyavāna would also get rid of it. They would become Vararuci and Guṇāḍhya respectively in future births.[2] The seventh taraṅga of Kathāsaritsāgara states that there was a place named Agratārā on the bank of river Gaṅgā. There lived a Brāhmaṇa Govindatta and his wife Agnidattā. A son, Devadatta, was born to them. The daughter of the king of Pratiṣṭhānapura was attracted to him and she indicated him by dropping flowers from her teeth. He did not understand her suggestion, but when he entered the gaṇa of Lord Śiva, he became Puṣpadanta and Jayā became his wife. [3]

References to Puṣpadanta are available in Mahābhārata [4], Skandapurāṇa [5], Liṅgapurāṇa [6], Bhāgavata Mahāpurāṇa [7], Matsyapurāṇa [8] and Amarakośa [9]. All these references prove that the story of Puṣpadanta is very old, but his name is not mentioned anywhere in the history of stotra literature. Critics assert that the composer of this poem assumed this name in order to give importance to his creation.

· A famous scholar, W. Norman Brown, has tried to emphasise that the composer of this hymn was a human being and he has been referred to in many books. He indicates that in some manuscripts the name of the poet is mentioned as Grahila or Kumarilabhatta [10]. The time of Kumarilabhatta was at the beginning of the eigth century. The earliest known record of the text is an inscription on a stone at the Amareśvara temple at Māndhātā in the district of Nimāḍa on the north bank of the river Narmadā[11]. The second digit of the year mentioned in that inscription being damaged and erased, the year is not clear. N. P. Chakravarty gives the period as between Samvat 1120 or 1220 A.D., and works out the possible date as either November 21, 1062 or October 27, 1163. This reference itself indicates that the date of the hymn is much before that date. One of the stanzas, i.e. Rathaḥkṣoṇi etc. appears in Somadeva's Yaśastilaka (Kāvyamāla edition, part I, p.55), where the name of the composer has been said to be Grahila. The date of this work is A. D. 959, as determined by D. C. Bhattacharya [12]. Another stanza occurs in Kāvyamīmāṉsa of Rajshekhara (8/16). Its date has been ascertained to be the end of 9th or beginning of 10th century (880 - 920 A. D). The poem cited is Kimīhaḥ kimkāyaḥ etc.[13]. The learned scholar has also referred to the information given to him by Prof. V. Raghavana that the above cited stanza also occurs in the commentary of Nārāyanakaṇṭha on Mṛigendrāgama and the poet has been honoured by the title Siddhacūḍāmaṇi. The author belongs to the 10th

century. This indicates that the poet Puṣpadanta was quite renowned at that time. The same verse is said to have been referred in Nyāyamañjarī of Jayanthabhatta, but the author did not find it. I consulted the editions published by Chaukhamba and Sanskrit University, and found that the name Puṣpadanta has been cited in connection with the criticism of grammarians.[14]. Another verse has also been cited which is not found in the present hymn, but this much is clear that the poet was known to the author of the Nyāyamañjarī. His time is between 885 and 902 A. D. and he belongs to Kashmir. He is said to be a follower of Śiva. The time of Puṣpadanta thus should be prior to him. Another poem composed in praise of Ganeśa, titled Ganeśa Mahimna Stotra is published in an anthology and has been claimed to be composed by Puṣpadanta [15].

It is interesting to note that Rahul Sāṉkrityāyana has edited a book 'Hindi Kāvyadhārā, in which the name of Puṣpadanta is mentioned next to 'Svayambhū' among the great poets of Apabhraṉśa. He has been referred to as a poet of the court of Krishna Rāja, III, the king of Raṣṭrakūṭa (Samvat 996 - 1025) and was supported by his ministers, Bharata and Nanna. He was a follower of the Śaiva sect while young and composed poems in eulogy of a Śaiva king Bhairava, but later on he adopted Jainism under the influence of a Jain sādhu. He was a resident of Berāra and wrote many books in Apabhraṉśa [16].

Nathū Rām Premī refers to the same facts and states that the Śiva Mahimna Stotra must have been

composed by Puṣpadanta. He says that during the 5th century 'Paumacariya' of Swayambhu was composed. Someone has named Puṣpadanta as the writer of Mahāpurāṇa, but Nathū Rām Premī asserts that the writers of Mahāpurāṇa and Śivamahimna are different. He was from Karnathaka and not from the south. The name of Puṣpadanta is also connected with the name Bhūtabali. There is a story that the gods regularised his uneven teeth. His teeth became beautiful and Bhattaraka Dharasena gave him the name Puṣpadanta. His time is between A. D. 50 to A. D. 80 [17].

According to the Purāṇika encyclopaedia [18] Puṣpadanta was one of the eight big elephants holding the four quarters of the earth. The name applies also to one of the soldiers of Subramanya, given by Pārvatī. He is also referred to as a devotee of Lord Śiva. Thus the authorship and the date too are not quite certain. The references of the stotra by Somadeva, Subandhu, Rājaśekhara and Jayanta Bhatta make it certain that it was famous during the last quarters of the 9th and first quarter of the 10th century. Taking all these citations into consideration, we may safely conjecture that both the poet and his work must belong to the earlier part of the 9th century, because it might have taken some time to become renowned. The Apabhraṉśa poets, mentioned in different books, are difficult to correlate, but the commentary of Jayadhavalā, mentioned by Puṣpadanta (in Apabhraṉśa), and he himself being referred to by Hariśeṇa goes to

support that he lived between 837 A.D. and Vikrama samvata 1044.

Stanzas 4, 5, and 6 allude to the refutations levelled against the existence of God. The epithets Jaḍadhiya, Mohāya, and Manda clearly indicate towards Buddhists. The most emphatic argument against the charges levelled is that the dignity of the Lord is unthinkable and inexpressible in words. He is an object of oṇe's own experience only. The 20th stanza indicates towards the Mīmāṉsakas who assert Karma as Omnipotent while denying a God. The poet says that achievement of heaven is after death and the yajñas are performed by one while living. As soon as the yajñas are accomplished all the activities cease to exist. How can one get heaven as a fruit of karma already destroyed? The poet asserts that it is allotted because of the devotional worship and Grace of the Lord.

The original hymn is upto the 31st stanza, the rest is phalaśruti. The commentary of Madhusūdana Saraswatī and the Nimāḍa inscription prove that the original hymn is upto 31 stanzas only. The 31st stanza also indicates the end of the hymn.

I completed the translation of this work being fascinated by its exquisite beauty, charming lucidity and my devotional bent of mind towards Lord Śiva, and inspiration from my family members, like my brother Rādhākrishna, Dr. Vidyā Sāgar, Dr. Budhi Sāgar, my sons and my beloved daughter Km. Suman Tiwārī. They, and others, inspired me at every moment, and my most beloved Prashant, the

son of my brother, always relieved me of my mental tension by his innocent and childish obstinacy with smiling face.

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I shall feel satisfied if the readers appreciate my effort.

Makara Sankranti
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Ram Niwas Tiwari
Kashmiriganj
Varanasi

Footnotes

1 Bṛhat Kathā Mañjarī, chapter 1, verses 68-70.*
2 Kathāsaritsāgara, chapter 1, verses 49, 63-64, 65*
3 Kathāsaritsāgara, chapter 1verse106*
4 Mahābhārata 9/49, 7/200
5 Skandapurāṇa, Kāśī khaṇḍa, chapter 97
6 Liṅgapurāṇa, chapter 27
7 Bhāgavata Mahāpurāṇa, 8/21/17
8 Matsyapurāṇa, chapter 253
9 Amarakośa 1/3/4
10 Madras catalogue of manuscripts, vol.IXX, nos. 7517 - 7521 (see introduction to Mahimna stotra, p.3).
11 Ibid: Epigraphica Indica, vol. XXV, part IV,Oct.1993, pp. 183-185, N. P. Chakravarti cited at p. 3
12 Ibid. p. 3
13 Kāvyamimānsa, chapter 8, p.93, II ed. Bihar Rāṣṭrabhāṣa Pariṣad, 1954
14 Nyāyamañjarī of Jayanta Bhatta, chapter 6, p. 196 -197, Sanskrit University edition; and at p. 292, Chaukhamba edition
15 Stotra Ratnākara, p. 34
16 Jain Vidya Magazine, part I and II, (Puṣpadanta Viśeṣāṅka), Sawāi Madhopura, Rajesthan 1985, an article "Mahakavi Puṣpadanta Vyaktiva aur krititva", by Ānanda Prachaṇḍiya, Diti at p. 9
17 Jain Sāhitya Kā Itihāsa, p. 26 - 27, Tirthankara Mahāvīra Aur Unki Acārya Paramparā, vol. 2, p. 53. The story is in Srutāvatāra of Śridhara, p. 316 - 317.
18 Purāṇika Encyclopaedia, p. 623

* cited from the introduction of Śiva Mahimna Stotra with Pañcamukhī ṭīkā, published from Saṃpūrṇānanda Viśvavidyālaya, Varanasi, 1984

शिवमहिम्न स्तोत्रम्

The Psalm of Śiva's Glory

पुष्पदन्त उवाच

महिम्नः पारं ते परमविदुषो यद्यसदृशी
स्तुतिर्ब्रह्मादीनामपि तदवसन्नास्त्वयि गिरः ।
अथावाच्यः सर्वः स्वमतिपरिणामावधि गृणन्
ममाप्येष स्तोत्रे हर निरपवादः परिकरः ॥१॥

अन्वय:

हे हर ! यदि ते महिम्नः परं पारं अविदुषः स्तुतिः असदृशी, तत् ब्रह्मादीनामपि गिरः त्वयि अवसन्नाः । अथ स्वमतिपरिणामावधि गृणन् सर्वः अवाच्यः, (अतः) मम अपि स्तोत्रे एष परिकरः निरपवादः ।

हे हर ! O Hara!, from the root Hṛi (हृ) to steal, to remove, to destroy etc. Thus Hara means One who destroys the sufferings and misfortunes of his devotees. It also indicates that the removal of sins etc. is His very nature and therefore He has not to take extra burden in dispelling the sins of the

composer of this hymn. यदि If अविदुषः of one who does not know स्तुतिः praise of prayer ते Thy महिम्नः glory, परं पारं the ultimate limit असदृशी unworthy, तत् that ब्रह्मादीनामपि even of Brahmā etc, the other gods गिरः words त्वयि regarding Thee अवसन्नाः helpless, The poet wants to emphasize that not only human beings but even gods, the so called omniscients, are unable to reach the limit of Thy glory. अथ even then स्वमतिपरिणामावधि according to the grasping capacity of one's own intellect गृणन invoking (Thee) सर्वः all अवाच्यः cavilled not (अतः therefore) मम अपि mine too स्तोत्रे in this hymn एषः this परिकरः endeavour निरपवादः flawless.

Translation (1) :

Salutation to Gaṇeśa, Lord of Obstacles.
Thus spoke Puṣpadanta:
If the words of praise, (uttered) by One who does not know the ultimate limit of thy supreme Glory, is unworthy, the words of Brahmā and other gods, too, are inadequate in describing Thee (being incapable to grasp and express Thy Glory). Therefore, if all, invoking Thee, according to their intellectual capacity, are not liable to be cavilled, my endeavour too, (in this respet,) in this hymn is flawless.

Note: From the beginning up to the twenty nineth śloka, the metre is śikhariṇī i.e.रसै–रुद्रैश्छिन्ना–य–म–न–स–भ–लागः शिखरिणी

अतीतः पन्थानं तव च महिमा वाङ्मनसयो–
रतद्व्यावृत्त्या यं चकितमभिधत्ते श्रुतिरपि ।
स कस्य स्तोतव्यः कतिविधगुणः कस्य विषयः
पदे त्वर्वाचीने पतति न मनः कस्य न वचः ॥२॥

अन्वयः
तव महिमा वाङ्मनसयोः पन्थानं च अतीतः। यं श्रुतिः अपि अतद्व्यावृत्त्या चकितम् अभिधत्ते, सः कस्य स्तोतव्यः ? कतिविधगुणः ? कस्य विषयः ? (तथापि) अर्वाचीने पदे तु कस्य मनः कस्य च वचः न पतति ।

Annotations:
तव Thy महिमा Glory (being saguṇa and nirguṇa) वाङ्मनसयोः पन्थानं च अतीतः beyond the ken of mind and speech (being limitless and attributeless) यं to which श्रुतिः अपि even Vedas (they state यतो वाचो निवर्तन्ते अप्राप्य मनसा सह) अतद्व्यावृत्त्या (barring each and every object) not this, not this (neti-neti) चकितम् अभिधत्ते express in fear and wonder सः He कस्य स्तोतव्यः eulogizable by whom? कतिविधगुणः (countable as) how many

attributes haṣ He? कस्य विषयः graspable by whom? (तथापि Even then) अर्वाचीने पदे तु in the manifestations assumed for devotees (It alludes to Avatāra as well as idol worship, or to devotees realising and feeling Thy presence in every particle of the universe) कस्य मनः कस्य च वचः न पतति whose mind and speech do not incline (to praise Thee).

Translation (2):
Thy Glory is beyond the ken of mind and speech. Even the Vedas, in astonishment and fear, describe Thee as 'not this', 'not this' (neti-neti). Who can (then) eulogize such a One? Who can count His attributes? Who can grasp Him (as an object of sense organs)? (Even then) who is such whose mind and speech are not inclined (to praise) Thee in Thy manifested form, assumed for Thy devotees or realised by them.

Note: In the case of nirguṇa the fear is that the Self-effulgence cannot be expressed in words, and in the case of saguṇa it is impossible to put any limit to the limitless. Therefore, in nirguṇa He is not the external world but the world is in Him. In the case of saguṇa He is all-pervading and the world is nothing but Him. In both cases He is indescribable but this does not mean that He is non-existent,

because it is an experience that no one can describe, as the difference between the fragrance of a rose and lotus exists but is indescribable. Therefore Thy praise by Vedas etc. is not useless.

मधुस्फीता वाचः परमममृतं निर्मितवत–
स्तव ब्रह्मन् किं वागपि सुरगुरोर्विस्मयपदम् ।
मम त्वेतां वाणीं गुणकथनपुण्येन भवतः
पुनामीत्यर्थेऽस्मिन् पुरमथन बुद्धिर्व्यवसिता ॥३॥

अन्वयः
हे ब्रह्मन्, परमम् अमृतं मधुस्फीताः वाचः निर्मितवतः तव सुरगुरोः अपि वाक् किं विस्मयपदम् ? हे पुरमथन, मम तु एतां वाणीं भवतः गुणकथनपुण्येन पुनामि, इति अस्मिन् अर्थे बुद्धिः व्यवसिता ।

Annotations:
हे ब्रह्मन् O all pervading One! परमं exceeding अमृतं ambrosia-like मधुस्फीताः sweet and splendid as honey वाचः words i.e. Vedas, निर्मितवतः creating तव to Thee (indicating One Supreme Being named differently as per His deeds. Here He is alluded as Brahmā, the Originator of Veda) सुरगुरोः of Bṛihaspati, the preceptor of gods अपि even वाक् words विस्मयपदं marvel at Thee किं whether हे पुरमथन O destroyer of Tripura मम तु एतां वाणीं these words of mine भवतः

गुणकथनपुण्येन with meritorious result caused by narrating Thy qualities पुनामि sanctify इति अस्मिन् अर्थे with this objective in mind बुद्धिः the intellect व्यवसिता is prompted.

Translation (3):
O Brahman! Thou art the Creator of the exceedingly sweet and splendid ambrosia-like Vedas. When the words, even of Bṛihaspati, the preceptor of gods, can marvel at Thee (then what to talk of mine i.e.Puṣpadanta)? O Destroyer of Tripura! with this objective in mind that I may sanctify myself with the meritorious result caused by narrating Thy qualities, my talent is prompted (to compose this hymn).

तवैश्वर्यं यत्तज्जगदुदयरक्षाप्रलयकृत्
त्रयीवस्तु व्यस्तं तिसृषु गुणभिन्नासु तनुषु ।
अभव्यानामस्मिन् वरद रमणीयामरमणीं
विहन्तुं व्याक्रोशीं विदधत इहैके जडधियः ॥४॥

अन्वयः

हे वरद, यत् तव जगदुदयरक्षाप्रलयकृत् ऐश्वर्यं, तत् त्रयीवस्तु तिसृषु गुणभिन्नासु तनुषु व्यस्तम् इह एके जडधियः (तद् ऐश्वर्यं) विहन्तुम्

अस्मिन् (विषये) अभव्यानां रमणीयां, (वस्तुतश्च) अरमणीं व्याक्रोशीं विदधते ।

Annotations:
हे वरद O Bestower of boons! यत् that तव Thy जगदुदयरक्षाप्रलयकृत् ऐश्वर्यं Majesty to create, to sustain and to dissolve the universe तत् that is त्रयीवस्तु the object of (the description) the three Vedas i.e. Ṛig, Yayu and Sāma तिसृषु in three गुणभिन्नासु in different qualitieṣ i.e.Sattva, Rajas and Tamas तनुषु in bodies (like the forms of Brahmā, Viṣṇu and Maheśa) व्यस्तम् is divided, इह here एके some जडधियः stultified people (तद् ऐश्वर्यं that glory) विहन्तुं in order to refute अस्मिन् in this (विषये matter) अभव्यानां for ignorant रमणीयां attractive (वस्तुतश्च but in reality) अरमणीं futile व्याक्रोशीं charge विदधते use.

Translation (4):
O Bestower of Boons! Thy divine Majesty (which is inferred from Thy power) to create, sustain and dissolve the Universe is the subject of treatment in the three Vedas. Thus Thou art described and proved by verbal testimony. Thou doest assume three forms, separately dividing Thyself according to the three guṇas Sattva, Rajas and Tamas, in

Brahmā the Creator, Viṣṇu the Sustainer and Maheśa the Destroyer; this is the testimony of sense-perception. Yet, some stultified people, in order to refute Thy majestic state, use some arguments attracting ignorant people, though in reality it is a futile charge.

Note: In this śloka the word अभव्यानां seems to refer to common people, ignorant of logic etc. Such people are enticed by very superficial arguments. They may be called बाल . Nagarjuna, the Buddhist pedant, states that आर्य are those persons who feel that the world is full of pains and suffering, try to find out their causes and attempt to remove the suffering etc.; the rest only feel and suffer, and are बाल . It is a known fact that Gautam Buddha preached to the common people in their own dialect. This word अभव्य seems to allude to बाल the ignorant people in the Buddhist sense. Many Buddhist scholars have levelled vehement criticisms against the existence of God and His capacity to create etc. The last two lines of the verse clearly indicate such Buddhist scholars who have used pleasing words to attract the common mind. The next verse seems to be more specified in this respect.

किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो धाता सृजति किमुपादान इति च ।
अतर्क्यैश्वर्ये त्वय्यनवसरदुःस्थो हतधियः
कुतर्कोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥५॥

अन्वयः

सः धाता खलु किमीहः, किंकायः, किमुपायः, किमाधारः, किमुपादानः, त्रिभुवनं सृजति इति च अयम् अतर्क्यैश्वर्ये त्वयि अनवसरदुःस्थः कुतर्कः जगतः मोहाय कांश्चित् हतधियः मुखरयति ।

Annotations:

सः that धाता Creator, खलु indeed, किमीहः? with what desired attempt (He is said to be निरीहः i.e. without desire and attempt), किंकायः with what body (He being said to be formless and all-pervading), किमुपायः by what means (He may have to be dependent on means, this indicates that He is not independent in Creation), किमाधारः with what support (this means that there are certain things prior to creation), किमुपादानः or with what materials (this invalidates His nonduality (अद्वैतत्व), त्रिभुवनं the three worlds i.e.पृथिवीलोक, भूलोक, and अन्तरीक्षलोक, सृजति creates इति च and likewise अयं this त्वयि regarding Thy अतर्क्यैश्वर्ये inconceivable Majesty अनवसरदुःस्थः inopportune and

ill conceived, कुतर्कः confounding arguments जगतः of people मोहाय to hypnotize in confusion कांश्चित् some हतधियः wrong-headed persons मुखरयति makes vociferous.

Translation (5):
O Bestower of boons! Confounding, ill-conceived, and inopportune arguments are advanced by some stultified persons vociferously to hypnotize the common people in confusion regarding Thy divine nature which is beyond even approach of logic. (Such arguments are like) with what desired atttempt? with what body? by what means? with what materials? and with what support? But indeed, the Creator creates all the three worlds i.e. पृथिवीलोक, भूलोक, and अन्तरीक्षलोक.

Note: The following ślokas from बोधिचर्यावतार ९/११९/१२६, and the commentary of Prajñākarmati thereon reveal almost all the points raised and refuted in this sloka:

ईश्वरो जगतो हेतुः वद कस्तावदीश्वरः
भूतानि चेद्भवत्वेवं नाममात्रेऽपि किं श्रमः ॥११९॥
अपित्वनेकेऽनित्याश्च निश्चेष्टा न च देवता।
लङ्घ्याश्चाशुचयश्चैव क्ष्मादयो न स ईश्वरः ॥१२०॥
नाकाशमीशोऽचेष्टत्वात् नात्मा पूर्वनिषेधतः।
अचिन्त्यस्य च कर्तृत्वमप्यचिन्त्यं किमुच्यते ॥१२१॥

तेन किं स्रष्टुमिष्टं च, आत्मा चेत्, नन्वसौ ध्रुवः
क्ष्मादिस्वभाव ईशश्च ज्ञानं ज्ञेयादनादि च ॥१२२॥
अपेक्षते चेत्सामग्रीं हेतुर्न पुनरीश्वरः ।
नाकर्तुमीशः सामग्र्यां न कर्तुं तदभावतः ॥१२५॥
करोत्यनिच्छन्नीशश्चेत् परायत्तः प्रसज्यते ।
इच्छन्नपीच्छायत्तः स्यात् कुर्वतः कुत ईशिता ॥१२६॥

It seems that this alludes to Buddhist standpoints in refuting the existence of God. Prajñākaramati uses the phrase: ईश्वर इति, शंकरस्याख्या . This also makes it clear (page 254 Bodhicaryāvatāra).

अजन्मानो लोकाः किमवयववन्तोऽपि जगता–
मधिष्ठातारं किं भवविधिरनादृत्य भवति ।
अनीशो वा कुर्याद् भुवनजनने कः परिकरो
यतो मन्दास्त्वां प्रत्यमरवर संशेरत इमे ॥६॥

अन्वयः

हे अमरवर, अवयववन्तोऽपि लोकाः किम् अजन्मानः ? किं भवविधिः जगताम् अधिष्ठातारम् अनादृत्य भवति ? अनीशः वा कुर्यात् भुवनजनने कः परिकरः ? यतः इमे मन्दाः त्वां प्रति संशेरते ।

Annotations:

हे अमरवर Thou art Lord among gods! अवयववन्तोऽपि even with parts and limbs लोकाः the worlds किं whether अजन्मानः birthless ? किं whether भवविधिः the

creation जगतां of the world अधिष्ठातारं the Creator अनादृत्य without taking into consideration भवति is possible to be created ? अनीशः other than God वा who else कुर्यात् may create भुवनजनने in the creation of the worlds कः परिकरः what material (अस्ति is) यतः yet इमे these मन्दाः fools त्वां प्रति regarding Thee संशेरते raise doubts.

Translation (6):
O Thou Lord among gods! Whether the world with parts and limbs is without origin (because whatever has parts, is an effect and imagines One who assembles the parts)? Whether it is possible to have the creation without a Creator of the world? Who else other than God may create and what shall be the material used in creation of the worlds (ईश means omnipotent and omniscient). Yet there are some foolish people who raise such doubts regarding Thee (Thy existence).

त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति
प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च ।
रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥७॥

अन्वयः
त्रयी, सांख्यं, योगः, पशुपतिमतं, वैष्णवम् इति प्रभिन्ने प्रस्थाने परम् इदम् अदः पथ्यम् इति च रुचीनां वैचित्र्याद् ऋजु–कुटिल–नाना–पथ–जुषां नृणाम् एकः गम्यः, पयसाम् अर्णवः इव त्वम् असि ।

Annotations:
त्रयी Three Vedas (i.e. ऋच्, यजुस् and सामन्), सांख्यं Sāṃkya (propounded by Kapila), योगः yoga (propounded by Patanjali), पशुपतिमतं the doctrine of Paśupati sect, वैष्णवं the doctrine of Vaiṣṇavas इति these प्रभिन्ने in different प्रस्थाने paths इदं this (सति being) परं the best अदः that path पथ्यं proper इति च thus रुचीनां of temperaments वैचित्र्यात् due to difference or peculiarity ऋजु–कुटिल–नाना–पथ–जुषां नृणां of people following, straight or crooked, different paths पयसां of waters अर्णवः ocean इव like त्वं Thou एकः one गम्यः goal असि art.

Translation (7):
The three Vedas (Ṛig, Yaju and Sāma) and the other different paths of worship and philosophy like Saṃkya, Yoga, sects of Śiva and Viṣṇu etc. assert that 'this is good', 'this is beneficient' and so on. Thou art the ultimate goal of all the human beings, treading through various, straight and crooked paths,

as the ocean is the only goal of all the waters, flowing straight or meandering.

Note: This is asserted in Muṇḍaka Upaniṣad 3 / 2:
यथा नद्यः स्यन्दमानाः समुद्रेऽस्तं गच्छन्ति नामरुपे विहाय।
तथा विद्वान्नामरूपाद्विमुक्तः परात्परं पुरुषमुपैति दिव्यम् ॥
The same sense is cited in Nārāyaṇī, page 30:
एकमेव परं तत्त्वमभिन्नं परमार्थतः ।
तदेव रुचिवैचित्र्यान्नानात्वं समुपागतम् ॥

महोक्षः खट्वाङ्गं परशुरजिनं भस्म फणिनः
कपालं चेतीयत्तव वरद तन्त्रोपकरणम् ।
सुरास्तां तामृद्धिं दधति तु भवद्भ्रूप्रणिहितां
न हि स्वात्मारामं विषयमृगतृष्णा भ्रमयति ॥८॥

अन्वयः

हे वरद, महोक्षः, खट्वाङ्गं, परशुः, अजिनं, भस्म, फणिनः, कपालं च इति इयत् तव तन्त्रोपकरणं, (परं) सुराः तु भवद्भ्रूप्रणिहितां, तां ताम् ऋद्धिं दधति । हि स्वात्मारामं विषयमृगतृष्णा न भ्रमयति ।

Annotations:
हे वरद O Giver of Boons! महोक्षः great bull, खट्वाङ्ग the broken part of the cot, परशुः axe, अजिनं the lion skin, भस्म ashes, फणिनः snakes, कपालं human skull च and इति

इयत् this much तव Thy तन्त्रोपकरणं seven equipments i.e.worthless items, (परं even then) सुराः the gods तु indicates contradiction (to bestow prosperities to them) भवद्भ्रूप्रणिहितां bestowed by mere casting of Thy eyes (grace) तां तां those different ऋद्धिं prosperity दधति enjoy, हि स्वात्मारामं because the self-delighted One विषयमृगतृष्णा the mirage of sense objects न not भ्रमयति deludes.

Translation (8):
O Giver of Boons! Though Thou possessest seven (worthless) equipments (for Thy daily use) like a great bull (to ride on), the lion skin (for seating), a (broken) part of cot (to take rest), an axe (to cut woods etc.), the ashes (to smear on the body), the snakes and human skulls (to garland and decorate Thee. This indicates that Thou art too poor to assist anyone), yet the gods enjoy their respective prosperities, bestowed simply by the casting of Thy eyes (of grace), because the self-delighted is not deluded by (the allurement of) the mirage of sense objects.

Note: खट्वाङ्ग is a weapon famous among Kāpālikas, says Madhusūdana Sarasvatī. Somewhere it has been explained as Brahma-kapāla or a staff with a skull at the top.

ध्रुवं कश्चित् सर्वं सकलमपरस्त्वध्रुवमिदं
परो ध्रौव्याध्रौव्ये जगति गदति व्यस्तविषये ।
समस्तेऽप्येतस्मिन् पुरमथन तैर्विस्मित इव
स्तुवञ्जिह्रेमि त्वां न खलु ननु धृष्टा मुखरता ॥९॥

अन्वयः
हे पुरमथन, कश्चित् सर्वं ध्रुवं अपरः तु इदं सकलम् अध्रुवं गदति परः समस्ते अपि एतस्मिन् जगति ध्रौव्य–अध्रौव्ये व्यस्तविषये (इति गदति)। तैः विस्मितः इव (अहं) त्वां स्तुवन् न खलु जिह्रेमि यतः मुखरता ननु धृष्टा (एव भवति)।

Annotations:
हे पुरमथन O Destroyer of the three cities established by the Demon Maya in द्युलोक, अन्तरिक्षलोक, and भूलोक. They were destroyed by Lord Śiva at the prayer of gods. कश्चित् Someone सर्वं the whole ध्रुवं eternal अपरः some others तु while इदं this सकलं all (the universe) अध्रुवं transitory गदति states परः another समस्ते अपि एतस्मिन् जगति in this whole world ध्रौव्य–अध्रौव्ये eternity and non-eternity respectively व्यस्तविषये regarding the different groups of objects (इति गदति says like this), तैः by them विस्मितः इव as if confounded or bewildered (अहं myself) त्वां Thee स्तुवन् praising न not खलु certainly जिह्रेमि feel ashamed (यतः because) मुखरता garrulity ननु indeed धृष्टा audacious (एव भवति is alone).

Translation (9):
O Destroyer of the three Puras! Some one (who follows the philosophy of Sāṃkya and Yoga) says that this whole universe is eternal, while others affirm all this as transitory (the followers of Buddha and Vedantins); still others (Naiyāyikas) state the eternity and non-eternity respectively regarding the different groups of objects. They assert that the atoms or elements are eternal, and their effects are ephemeral. Bewildered, as it were, by such statements, certainly, I do not feel ashamed to praise Thee; because garrulity indeed is audacious.

Note: Madhusūdana Sarasvatī expresses that in all three concepts there is specific dualism while the reality is non-dual, eternal and Conciousness. This hymn is offered to the imposed (sopādhika) form only and this is the cause for feeling shyness (in composing poems for Him etc.).

तवैश्वर्यं यत्नाद्यदुपरि विरिञ्चिर्हरिरधः
परिच्छेत्तुं यातावनलमनलस्कन्धवपुषः ।
ततो भक्तिश्रद्धाभरगुरुगृणद्भ्यां गिरिश यत्
स्वयं तस्थे ताभ्यां तव किमनुवृत्तिर्न फलति ॥१०॥

अन्वयः

हे गिरिश, यत् अनलस्कन्धवपुषः तव ऐश्वर्यं परिच्छेत्तुम् उपरि विरिञ्चिः अधः हरिः (च) यत्नाद् यातौ अनलम् ततः भक्तिश्रद्धाभरगुरुगृणद्भ्यां ताभ्यां यत् स्वयं तस्थे । (अतः) तव अनुवृत्तिः किं न फलति ?

Annotations:

हे गिरिश O Lord of the mountains! अनलस्कन्धवपुषः having a body like a pillar of fire तव Thy यत् which ऐश्वर्यं sovereignty उपरि on the upper portion विरिञ्चिः Brahmā अधः below हरिः Viṣṇu यत्नाद् with endeavour परिच्छेत्तुं to find out the end अनलम् proved futile (failed) यातौ had proceeded ततः then भक्तिश्रद्धाभरगुरुगृणद्भ्यां ताभ्यां to these praying to Thee with ardent devotion and faith, यत् which (then) स्वयं Thyself तस्थे did reveal Thy secret । (अतः Therefore) तव Thy अनुवृत्तिः devotion किं न not फलति bears fruit?

Translation (10):

O Lord of the Mountains! Endeavouring to find out the stretch of Thy sovereignty, Brahmā had proceeded towards the upper and Viṣṇu towards the lower portion of Thy body which was like a fire-pillar, but (both, in their attempt to explore Thee) failed. They began to pray to Thee with ardent devotion and faith. (Then) Thou didst Thyself reveal

Thy secret to them. Is devotion to Thee not fruitful? (certainly, it bears fruit).

Note: 1. The story occurs in Skanda Purāṇa Māheśvara Kaumārikā khaṇḍa, chapter 33
2. Devībhāgavata, skandha 5.
3. Vāmana Purāṇa, chapter 2.

अयत्नादापाद्य त्रिभुवनमवैरव्यतिकरं
दशास्यो यद् बाहूनभृत रणकण्डूपरवशान् ।
शिरःपद्मश्रेणीरचितचरणाम्भोरुहबलेः
स्थिरायास्त्वद्भक्तेस्त्रिपुरहर विस्फूर्जितमिदम् ॥११॥

अन्वयः
हे त्रिपुरहर, यत् दशास्यः अयत्नाद् अवैरव्यतिकरं त्रिभुवनम् आपाद्य रणकण्डूपरवशान् बाहून् अभृत तत् शिरःपद्मश्रेणी-रचितचरणाम्भोरुहबलेः स्थिरायाः त्वद्भक्तेः इदं विस्फूर्जितम् ।

Annotations:
हे त्रिपुरहर O Destroyer of the three Puras (of the demons)! यत् that दशास्यः the ten-headed Rāvaṇa अयत्नाद् without effort अवैरव्यतिकरं devoid of enemy त्रिभुवनं all the three worlds आपाद्य making रणकण्डूपरवशान् due to his unsatiable itching for war बाहून् twenty arms अभृत held or assumed तत् that शिरःपद्मश्रेणीरचितचरणाम्भोरुहबलेः

was due to offering of his cluster of (nine) heads as lotuses to Thy lotus-like feet स्थिरायाः unflinching त्वद् भक्तेः of Thy devotion इदं this विस्फूर्जितं is the effect.

Translation (11):
O Destroyer of three Puras! The ten-headed Rāvaṇa, having made all the three worlds devoid of his enemies without effort, assumed twenty arms because of his (still) unsatiable itching for the war. All this was the result of his unflinching devotion to Thee which was achieved by offering the cluster of his (nine) heads as lotuses to Thy lotus-like feet.

Note: The story of getting a boon from Brahmā by offering nine heads is mentioned in Purāṇic Encyclopaedia at page 645 (para 4).

अमुष्य त्वत्सेवासमधिगतसारं भुजवनं
बलात् कैलासेऽपि त्वदधिवसतौ विक्रमयतः।
अलभ्या पातालेऽप्यलसचलिताङ्गुष्ठशिरसि
प्रतिष्ठा त्वय्यासीद् ध्रुवमुपचितो मुह्यति खलः ॥१२॥

अन्वयः

त्वत्सेवासमधिगतसारं भुजवनं त्वदधिवसतौ कैलासे अपि बलात् विक्रमयतः अमुष्य प्रतिष्ठा त्वयि अलसचलिताङ्गुष्ठशिरसि, पाताले अपि अलभ्या आसीत् । ध्रुवम् उपचितः खलः मुह्यति ।

Annotations:

त्वत्सेवासमधिगतसारं The strength obtained by devotion to Thee भुजवनं the forest of arms त्वदधिवसतौ कैलासे to Kailasa, Thy dwelling place अपि too बलात् with great valour विक्रमयतः applying his power अमुष्य of him (Rāvaṇa) प्रतिष्ठा place for existence त्वयि अलसचलिताङ्गुष्ठशिरसि on Thy moving the tip of Thy toe slightly पाताले अपि even in the netherworld अलभ्या आसीत् was not obtained, ध्रुवं certainly उपचितः being affluent खलः the wicked person मुह्यति becomes deluded (forgets the favour done to him).

Translation (12):

When Rāvaṇa, having obtained strength by devotion to Thee, applied the power of the forest of his arms with great valour to (lift) Kailāsa, Thy dwelling place (with the desire to uproot it for replantation to his own state), Thou didst move Thy toe slightly (when Pārvatī, Thy consort, became frightened), and he could not find place of existence even in the netherworld (Lord Śiva Himself lifted him up from Pātāla). Indeed, the wicked persons being affluent, forget the favour done to them previously.

Note: 1. The story is mentioned in the commentary of Madhusūdana Sarasvatī, but the source is not cited.
2. Vālmīki Rāmāyāṇa, Uttarakāṇḍa, chapter 16.

यदृद्धिं सुत्राम्णो वरद परमोच्चैरपि सती–
मधश्चक्रे बाणः परिजनविधेयत्रिभुवनः ।
न तच्चित्रं तस्मिन् वरिवसतरि त्वच्चरणयो–
र्न कस्या उन्नत्यै भवति शिरसस्त्वय्यवनतिः ॥१३॥

अन्वयः
हे वरद, यत् परमोच्चैरपि सतीं सुत्राम्णः ऋद्धिं परिजनविधेयत्रिभुवनः बाणः अधश्चक्रे तत् त्वच्चरणयोः वरिवसतरि तस्मिन् न चित्रं । त्वयि शिरसः अवनतिः कस्या (कस्यै) उन्नत्यै न भवति ?

Annotations:
हे वरद O Giver of boons! यत् which परमोच्चैरपि सतीम् being most excellent सुत्राम्णः of Indra ऋद्धिं prosperity बाणः the demon Bāṇa परिजनविधेयत्रिभुवनः who had the three worlds at his command अधश्चक्रे excelled (brought down by acquiring more) तत् that त्वच्चरणयोः of Thy feet वरिवसतरि one who serves with devotion तस्मिन् to him न not चित्रं to be wondered at त्वयि to

Thee शिरसः of the head अवनतिः bowing down कस्या (कस्यै) उन्नत्यै for whose amelioration न भवति does not come.

Translation (13):
O Giver of boons! That Bāṇāsura, who had the three worlds at his command and excelled even Indra in prosperity, is not to be wondered at (because) he served Thy feet with devotion (and nothing is impossible for Thy devotee). What amelioration and progress does not come to him who bows down before Thee?

Note: The story is referred to in Purāṇic Encyclopaedia at page 107.

अकाण्डब्रह्माण्डक्षयचकितदेवासुरकृपा–
विधेयस्याऽऽसीद् यस्त्रिनयन विषं संहृतवतः ।
स कल्माषः कण्ठे तव न कुरुते न श्रियमहो
विकारोऽपि श्लाघ्यो भुवनभयभङ्गव्यसनिनः ॥१४॥

अन्वयः
हे त्रिनयन, अकाण्ड–ब्रह्माण्डक्षयचकित–देवासुर–कृपा–विधेयस्य विषं संहृतवतः तव कण्ठे यः कल्माषः आसीत् सः न कुरुते श्रियम् न । अहो भुवनभयभङ्गव्यसनिनः विकारः अपि श्लाघ्यः ।

Annotations:
हे त्रिनयन O Three-eyed One! अकाण्ड–ब्रह्माण्डक्षयचकित–देवासुर–कृपा–विधेयस्य One who has shown compassion on gods and demons who were panic-stricken by the threat of sudden destruction of the whole universe (when on churning of the ocean by gods and demons the poison was emitted by Vāsuki the serpent king. It was so vehement in force that it seemed to devour the whole creation.).विषं poison संहृतवतः drinking तव of Thee कण्ठे on the throat यः which कल्माषः stain आसीत् was created सः that श्रियं beautification न कुरुते does not do न is not so अहो O भुवनभयभङ्गव्यसनिनः one who is devoted to remove the fear of the world विकारः deformity अपि too श्लाघ्यः praiseworthy.

Translation (14):
O Three-eyed One! Thou didst show compassion on gods and demons, when they were panic-stricken by the fear of the sudden destruction of the whole universe (because the appearance of most dangerous poison at the churning of the ocean seemed to devour the whole creation) Thou didst drink that poison which produced a black stain on Thy throat. That the blackness of Thy throat does not beautify Thee, is not the truth. Of one who is devoted to

remove the fear of the world, even his deformity is praiseworthy.

Note: The idea of drinking poison is Paurāṇic:
अकाण्डे यच्च ब्रह्माण्डक्षयोद्युक्तं हलाहलम् ।
कण्ठे दधार श्रीकण्ठः कस्तस्मात्परमो भवेत् ॥
Purāṇika Encyclopaedia page 726.

असिद्धार्था नैव क्वचिदपि सदेवासुरनरे
निवर्तन्ते नित्यं जगति जयिनो यस्य विशिखाः।
स पश्यन्नीश त्वामितरसुरसाधारणमभूत्
स्मरः स्मर्तव्यात्मा न हि वशिषु पथ्यः परिभवः ॥१५॥

अन्वयः
हे ईश, यस्य विशिखाः सदेवासुरनरे जगति क्वचिदपि असिद्धार्थाः न निवर्तन्ते नित्यं जयिनः एव (भवन्ति) सः स्मरः त्वाम् इतरसुरसाधारणं (इव) पश्यन् स्मर्तव्यात्मा अभूत् । हि वशिषु परिभवः पथ्यः न ।

Annotations:
हे ईश O Lord! यस्य whose विशिखाः arrows सदेवासुरनरे among gods demons and human beings. क्वचिदपि anywhere जगति in the world असिद्धार्थाः unsuccessful न not निवर्तन्ते return नित्यं always जयिनः victorious एव truly (भवन्ति become) सः that स्मरः Cupid (god of love) त्वाम् to Thee इतरसुरसाधारणं (इव) like other ordinary

gods पश्यन् thinking स्मर्तव्यात्मा one who is recalled in memory only अभूत् became हि because (truly) वशिषु to the self-controlled fellow परिभवः insult पथ्यः conducive to good न is not.

Translation (15):
O Lord! The Cupid whose arrows never fail in their aims among gods, demons and human beings in the world, but always become victorious, indeed, that Cupid thinking Thee to be like other ordinary gods (threw his arrow at the time of Thy deep meditation on the Himālaya at the instigation of gods, and was burnt at once), became the object of recolllection in memory alone; truly the insult to a self-controlled one is not conducive to goodness.

महीं पादाघाताद् व्रजति सहसा संशयपदं
पदं विष्णोर्भ्राम्यद्भुजपरिघरुग्णग्रहगणम् ।
मुहुर्द्यौर्दौःस्थ्यं यात्यनिभृतजटाताडिततटा
जगद्रक्षायै त्वं नटसि ननु वामैव विभुता ॥१६॥

अन्वयः
हे ईश, त्वं जगद्रक्षायै नटसि (परन्तु) (तव) पादाघातात् मही सहसा संशयपदं व्रजति भ्राम्यद्भुजपरिघरुग्णग्रहगणं विष्णोः पदं संशयपदं, द्यौः अनिभृतजटाताडिततटा मुहुः दौःस्थ्यं याति ननु विभुताः वामा एव ।

Annotations:
हे ईश O Lord! त्वं Thou जगद्रक्षायै to protect the world नटसि dancest (परन्तु but) (तव Thy) पादाघातात् by the stroke of Thy feet मही the earth सहसा all of a sudden संशयपदं in a state of doubt व्रजति goes to भ्राम्यद्भुजपरिघरुग्णग्रहगणं by the forceful movement of Thy hands as if they are iron clubs, the planets are turned up and down विष्णोः पदं the abode of Viṣṇu, अन्तरिक्षलोक the spatial region , द्यौः heaven अनिभृतजटाताडिततटा the side being smitten by the waving of Thy loose matted hair, मुहुः again and again दौःस्थ्यं याति becomes miserable ननु ah विभुता mightiness वामा unfavourable एव indeed.

Translation (16):
O Lord! Thou dancest to protect the world (but) by the stroke of Thy feet the earth, and by the movements of Thy iron club-like hands the planets of the spatial region, i.e. the abode of Viṣṇu , all of a sudden, enter into a state of doubt as if it were the end to creation. By the smiting force of the waving of Thy loose matted hair on all sides, the heaven's condition becomes miserable. Ah, Thy mightiness itself appears harsh (while actually it is beneficial).

Note: The dance of Śiva starts at the end of the world (pralaya) to indicate that the new creation is to commence. It has specifically been stated in the Skanda Purāna Māheśvara Kaumārikākhaṇḍa, chapter 3, as cited in the Pañcamukhī commentary on the Mahimna stotra at page 64:

प्रलयाग्निशिखादग्धं पुनरुत्पद्यते जगत् ।
प्रकृष्टलयसंयुक्तं प्रलयं ताण्डवं विभोः ॥
क्षेत्रेषु धान्यलवनं शराणां मूलदाहनम् ।
बीजाङ्कुरादिवृद्ध्यर्थं जायते दृश्यते स्फुटम् ॥
ताण्डवाडम्बरस्तद्वत्प्रलयानलतापितान् ।
परमाणून्प्रकुरुते सृष्टियोग्यान् पुनः स्वयम् ॥
अतोऽस्य नर्तनं लोकरक्षायाः कारणं परम् ।
विचारणीयं विद्वद्भिः महामङ्गललक्षणम् ॥

वियद्व्यापी तारागणगुणितफेनोद्गमरुचिः
प्रवाहो वारां यः पृषतलघुदृष्टः शिरसि ते ।
जगद्द्वीपाकारं जलधिवलयं तेन कृतमि–
त्यनेनैवोन्नेयं धृतमहिम दिव्यं तव वपुः ॥१७॥

अन्वयः

वियद्व्यापी तारागणगुणितफेनोद्गमरुचिः यः वारां प्रवाहः (सः) ते शिरसि पृषतलघुदृष्टः (अस्ति) तेन जगत् जलधिवलयं द्वीपाकारं कृतम् इति अनेन एव तव दिव्यं धृतमहिम वपुः उन्नेयम् ।

Annotations:
वियद्व्यापी extending to sky तारागणगुणितफेनोद्गमरुचिः the lustre of whose foam is increased by the glimmering shadows of the starry heaven यः which वारां of water प्रवाहः current (सः that) ते शिरसि on Thy head पृषतलघुदृष्टः (अस्ति) appeared smaller like drops of water तेन by that (पुनः again) जगत् the world जलधिवलयं surrounded by water द्वीपाकारं looking like an island कृतम् made इति अनेन by this (symbol) एव alone तव Thy दिव्यं वपुः divine body धृतमहिम endowed with lordliness उन्नेयम् is to be inferred.

Translation (17):
The current of water (river Gaṅgā) which extends through the sky and the lustre of whose foam is increased by the glimmering shadow of the starry heaven, appears smaller like a drop of water on Thy head (with matted locks). The world has, again, been made to look like an island surrounded by that water. One must infer from this alone, that Thy divine body is endowed with Lordliness.

Note: It is traditionally known that when the waters of the seven seas were drunk by Agastya, they became empty and were again filled by the water of

Gaṅgā, brought to earth by Bhagīratha. The whole earth, surrounded by water became an island. From a part of this water on Thy head, different small parts were made into the Bhāgīrathī on earth, Mandākinī in the firmament and Bhogavatī in Pātāla (the nether land).
This is described in Skanda Purāṇa Māheśvara Kaumārikā khaṇḍa, chapter 3 / 17:
वियद्व्यापी सुरसरित्प्रवाहो विप्रुषाकृतिः।
बभूव यस्य शिरसि कस्तस्मात्परमो भवेत् ॥

रथः क्षोणी यन्ता शतधृतिरगेन्द्रो धनुरथो
रथाङ्गे चन्द्राकौं रथचरणपाणिः शर इति ।
दिधक्षोस्ते कोऽयं त्रिपुरतृणमाडम्बरविधि–
र्विधेयैः क्रीडन्त्यो न खलु परतन्त्राः प्रभुधियः ॥१८॥

अन्वयः
त्रिपुरतृणं दिधक्षोः ते रथः क्षोणी शतधृतिः यन्ता अगेन्द्रः धनुः अथो चन्द्राकौं रथाङ्गे रथचरणपाणिः शरः इति कः अयम् आडम्बरविधिः । खलु विधेयैः क्रीडन्त्यः प्रभुधियः परतन्त्राः न ।

Annotations:
त्रिपुरतृणं The three cities like straw दिधक्षोः desirous to burn ते Thy रथः क्षोणी the earth (become) chariot शतधृतिः Brahmā यन्ता charioteer (was made) अगेन्द्रः the

Lord of mountains, Meru धनुः bow (was) अथो and like this चन्द्रार्कौ the moon and the sun रथाङ्गे two wheels of the chariot रथचरणपाणिः the One who has a disc in his hand, Viṣṇu, शरः arrow इति in this way कः what अयम् this आडम्बरविधिः paraphernalia for such a trivial deed खलु indeed विधेयैः with things at disposal क्रीडन्त्यः playing प्रभुधियः the intellect of Lord परतन्त्राः dependent on others न not.

Translation (18):
What was the need of these paraphernalia when Thou didst desire to burn the three cities of the demons, which were to Thee like straw? Why didst Thou make the earth as chariot, Brahmā as charioteer, Meru, the lord of mountains, as bow, and like this, the moon and the sun as two wheels of that chariot and Viṣṇu, who has a disc in His hand, as an arrow? (That is, there was no need to employ these things for such a trivial work to be accomplished). Indeed the intellect of the Lord, while playing with the things at His disposal, is not dependent on others (the burning of the three cities was a playful fighting to the Lord).

Note: In the Skanda Purāṇa Māheśvara Kaumārikā-khaṇḍa, chapter 33 is mentioned:
क्षोणी रथो विधिर्यन्ता शरोऽहं मन्दरो धनुः ।

रथाङ्गे चापि चन्द्रार्कौ युद्धे यस्य च त्रैपुरे ॥

हरिस्ते साहस्रं कमलबलिमाधाय पदयो–
र्यदेकोने तस्मिन् निजमुदहरन्नेत्रकमलम् ।
गतो भक्त्युद्रेकः परिणतिमसौ चक्रवपुषा
त्रयाणां रक्षायै त्रिपुरहर जागर्ति जगताम् ॥१९॥

अन्वयः
हे त्रिपुरहर, हरिः ते पदयोः साहस्रं कमलबलिम् आधाय, तस्मिन् एकोने (सति), यत् निजं नेत्रकमलम् उदहरत् । असौ भक्त्युद्रेकः चक्रवपुषा परिणतिं गतः त्रयाणां जगतां रक्षायै जागर्ति ।

Annotations:
हे त्रिपुरहर O Destroyer of Tripura! हरिः Viṣṇu ते Thy पदयोः feet साहस्रं a thousand कमलबलिम् offering of lotuses आधाय giving तस्मिन् in that offering एकोने (सति) one being less यत् that निजं his own नेत्रकमलम् lotus eye उदहरत् rooted out असौ that भक्त्युद्रेकः exuberance of devotion चक्रवपुषा in the form of discus परिणतिं transformed (गतः was) त्रयाणां जगतां of the three worlds रक्षायै for protection जागर्ति is ever awake.

Translation (19):
O Destroyer of Tripura! When Viṣṇu was offering to Thy feet a thousand lotuses (to get His disc, then

he found) one being less (and to complete that) He rooted out one of His lotus eyes (to offer Thee). This exuberance of devotion was transformed into the form of a discus, i.e. Chakrasudarśana. (That Chakrasudarśana) is ever awake to protect the three worlds.

Note: The story of offering a lotus eye is mentioned in Skanda Purāṇa Māheśvarakhaṇḍa Aruṇācala-māhātmya, chapter 16:
एकोने पद्मसाहस्रे स्वनेत्रेण कृतार्चनम् ।
शूलिन् सुदर्शनं दत्वा दैत्यद्विषमतूतुषः ॥

क्रतौ सुप्ते जाग्रत् त्वमसि फलयोगे क्रतुमतां
क्व कर्म प्रध्वस्तं फलति पुरुषाराधनमृते ।
अतस्त्वां सम्प्रेक्ष्य क्रतुषु फलदानप्रतिभुवं
श्रुतौ श्रद्धां बद्ध्वा दृढपरिकरः कर्मसु जनः ॥२०॥

अन्वयः
क्रतौ सुप्ते त्वं क्रतुमतां फलयोगे जाग्रत् असि । पुरुषाराधनम् ऋते प्रध्वस्तं कर्म क्व फलति ? अतः त्वां क्रतुषु फलदानप्रतिभुवं सम्प्रेक्ष्य जनः श्रुतौ श्रद्धां बद्ध्वा कर्मसु दृढपरिकरः (भवति) ।

Annotations:

क्रतौ सुप्ते sacrifice being ended and in dormant state क्रतुमतां to performers of sacrifices फलयोगे in rewarding fruits त्वं Thou जाग्रत् असि art awake, पुरुषाराधनम् ऋते without the sincere devotion to the Lord, प्रध्वस्तं कर्म the perished sacrifice क्व where फलति bears fruit? अतः therefore त्वां to Thee क्रतुषु in sacrifices फलदानप्रतिभुवं surety for bestowing result सम्प्रेक्ष्य deeming जनः the person श्रुतौ in Vedic preaching श्रद्धां बद्ध्वा affirming faith कर्मसु in sacrifices दृढपरिकरः resolute (भवति becomes).

Translation (20):
(O Lord!) Thou art awake in rewarding the fruit of the sacrifices to the performers even after their being perished; (because) without a sincere devotion to the Lord where does the destroyed sacrificial deed give result? Therefore, deeming Thee to be the surety in rewarding result, the person affirming faith in the preachings of the Vedas, becomes resolute in (performing) sacrifices.

Note: The sacrifice has been ordained to be the giver of heaven. Heaven is achieved after death. In the meantime the sacrificial activities remain in dormant state being completely perished. The question is raised as to how a destroyed deed can

bear fruit? The same fact has been discussed in this verse.
Madhusūdana Sarasvatī quotes कृतपरिकरः in stead of दृढपरिकरः

क्रियादक्षो दक्षः क्रतुपतिरधीशस्तनुभृता–
मृषीणामार्त्विज्यं शरणद सदस्याः सुरगणाः ।
क्रतुभ्रंशस्त्वत्तः क्रतुफलविधानव्यसनिनो
ध्रुवं कर्तुः श्रद्धाविधुरमभिचाराय हि मखाः ॥२१॥

अन्वयः
हे शरणद, (यस्मिन् क्रतौ) क्रियादक्षः तनुभृताम् अधीशः दक्षः क्रतुपतिः, ऋषीणाम् आर्त्विज्यं, सुरगणाः सदस्याः, (तथापि) क्रतुफलविधान–व्यसनिनः त्वत्तः क्रतुभ्रंशः (अभूत्) ध्रुवं श्रद्धाविधुरं मखाः कर्तुः अभिचाराय हि ।

Annotations:
हे शरणद O Giver of shelter! (यस्मिन् क्रतौ in which sacrifice) क्रियादक्षः proficient in sacrificial rites तनुभृताम् having bodies (i.e.of beings) अधीशः Lord दक्षः Dakṣa by name क्रतुपतिः the sacrificer ऋषीणाम् of riṣis आर्त्विज्यं, priestly duty सुरगणाः gods सदस्याः supervisors (तथापि even then) क्रतुफलविधानव्यसनिनः prone to reward fruits of sacrifices त्वत्तः from Thee क्रतुभ्रंशः destruction of the

ṣacrifices (अभूत् was done) ध्रुवं certainly श्रद्धाविधुरं to one devoid of faith मखाः sacrifices कर्तुः of the sacrificer अभिचाराय for injury हि indeed.

Translation (21):
O Giver of shelter! The sacrifice – in which Dakṣa Prajāpati, the Lord of beings (and) a proficient in sacrificial rites, was the sacrificer, the sages were entrusted to perform the priestly duties and the gods were the supervisors (and invitees) – was destroyed by Thee, though Thou art prone to reward the fruits of sacrifices to the sacrificer. Truly, the sacrifices done by the sacrificer, devoid of faith, indeed, (become) an injury to him.

Note: Here, too, the poet alludes to the criticism of God who Himself destroys the sacrifice, and refutes it by saying that God visualises the intentions of the doer of any act.

प्रजानाथं नाथ प्रसभमभिकं स्वां दुहितरं
गतं रोहिद्भूतां रिरमयिषुमृष्यस्य वपुषा ।
धनुष्पाणेर्यातं दिवमपि सपत्राकृतममुं
त्रसन्तं तेऽद्यापि त्यजति न मृगव्याधरभसः ॥२२॥

अन्वयः

हे नाथ, रोहिद्भूतां स्वां दुहितरम् ऋष्यस्य वपुषा रिरमयिषुं प्रसभम् अभिकं गतं दिवं यातम् अपि अमुं प्रजानाथं सपत्राकृतं त्रसन्तं धनुष्पाणेः ते मृगव्याधरभसः अद्य अपि न त्यजति ।

Annotations:

हे नाथ O Lord! रोहिद्भूतां स्वां दुहिम्म् to his own daughter Saṃdhya, (being fascinated by her beauty) who had assumed the shape of a hind (due to shame or sin) प्रसभम् forceful swiftness रिरमयिषुं desirous to enjoy अभिकं गतं seized with carnal passion ऋष्यस्य वपुषा in the body of a stag दिवं यातम् अपि even after having gone to sky अमुं to this प्रजानाथं Lord of beings, i.e. Brahmā सपत्राकृतं deeming himself to be pierced by the arrow (feeling the pang) त्रसन्तं frightening धनुष्पाणेः ते of Thee, holding Thy bow (Pināka) in hand मृगव्याधरभसः the forceful swiftness of a hunter अद्य अपि even today न त्यजति does not leave (it shows Thy ever wakefulness to protect the world).

Translation (22):

O Lord! When Brahmā, desirous to enjoy his own daughter (Saṃdhyā) in carnal passion by force, took the form of a stag as she had assumed the shape of a hind (due to shame or sin) and chased her, Thou didst take up Thy bow (Pināka) with the forceful swiftness of a hunter and followed this Brahmā. The

force of that arrow does not leave Him, even today, in spite of his escape to the sky, in fear of being pierced by Thy arrow.

Note: One can see the star hunter (Ārdrā, i.e.Śiva) chasing the Deer constellation , i.e. Mṛigaśirā, running after Rohini in the firmament.
Madhusūdana Sarasvatī refers to the name Saṃdhyā, but no source is given. In Matsya Purāṇa the name is Sarasvatī, and the protection by Śiva is not mentioned: Purāṇic Encyclopaedia page 696.

स्वलावण्याशंसा धृतधनुषमह्नाय तृणवत्
पुरः प्लुष्टं दृष्ट्वा पुरमथन पुष्पायुधमपि ।
यदि स्त्रैणं देवी यमनिरतदेहार्धघटना–
दवैति त्वामद्धा बत वरद मुग्धा युवतयः ॥२३॥

अन्वयः

हे पुरमथन, हे वरद, हे यमनिरत, स्वलावण्याशंसा धृतधनुषं पुष्पायुधं तृणवत् अह्नाय पुरः प्लुष्टं दृष्ट्वा अपि यदि देवी देहार्ध–घटनात् त्वां स्त्रैणम् अवैति, अद्धा युवतयः मुग्धाः बत ।

Annotations:
हे पुरमथन O Destroyer of Tripura! वरद the Giver of boons! यमनिरत one being engaged in yogic austerities

स्वलावण्याशंसा with the belief that the exquisite beauty of Pārvatī herself may be sufficient to break the meditation of the excellent yogi Rudra धृतधनुषं holding the bow पुष्पायुधं to Cupid, the flower-bowed god, तृणवत् like a piece of straw अह्नाय instantaneously पुरः before her eyes प्लुष्टं being burnt दृष्ट्वा having seen अपि even यदि if देवी the goddess देहार्धघटनात् Sharing half Thy body, i.e. androgynous form त्वां to Thee स्त्रैणम् uxorious अवैति considers बत Ah ! अद्धा Surely युवतयः young women मुग्धाः ignorant.

Note : लावण्य has been defined in Ujjavalanīlamaṇi as
मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा ।
प्रतिभाति यदङ्गेषु तल्लावण्यमिहोच्यते ॥

Translation (23):
O Destroyer of Tripura and bestower of boons ! Seeing Thee engaged in yogic austerities, Cupid took up his bow, in the hope that the exquisite beauty of Pārvatī would break Thy samadhi, and aimed at Thee, but he was instantaneously burnt like straw before the eyes of Pārvatī. When she, sharing half Thy body (i.e. having androgynous form), considers Thee to be uxorious, ah ! then it seems true that young women are ignorant.

श्मशानेष्वाक्रीडा स्मरहर पिशाचाः सहचरा –
श्चिताभस्मालेपः स्रगपि नृकरोटीपरिकरः ।
अमङ्गल्यं शीलं तव भवतु नामैवमखिलं
तथापि स्मर्तृणां वरद परमं मङ्गलमसि ।।२४।।

अन्वयः
हे स्मरहर, श्मशानेषु आक्रीडा पिशाचाः सहचराः, चिताभस्म आलेपः, नृकरोटीपरिकरः स्रग् एवम् अपि तव अखिलं शीलम् अमङ्गल्यं भवतु नाम – तथापि हे वरद । स्मर्तृणां परमं मङ्गलम् असि ।

Annotations :
हे स्मरहर O Destroyer of Cupid ! वरद Giver of boons ! श्मशानेषु in the cremation ground आक्रीडा sport (playing) पिशाचाः ghosts सहचराः, companions चिताभस्म आलेपः, smearing the ashes of burning pyres on Thy body अपि and नृकरोटीपरिकरः the group of skulls of human beings स्रग् garland एवम् thus तव Thy अखिलं all शीलं conduct नाम in reality अमङ्गल्यं inauspicious भवतु is तथापि yet स्मर्तृणां to those who remember Thee परमं great मङ्गलं auspicious असि becomest.

Translation (24):
O Destroyer of Cupid ! and Giver of boons ! Thy sporting place is the cremation ground, Thy companions are the goblins, Thou smearest the

ashes of funeral pyers on Thy body (and) Thou bearest the garland of human skulls. Thus, all Thy conducts appear to be inauspicious, yet Thou art (the source) of great auspiciousness to those who remember Thee.

Note: It is said in the Śiva Purāṇa, Jñāna samhitā, chapter 14:

यद्यप्यमङ्गलानीह सेवते शङ्करः सदा ।
तथापि मङ्गलं तस्य स्मरणादेव जायते ॥

मनः प्रत्यक्चित्ते सविधमवधायात्तमरुतः
प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गितदृशः ।
यदालोक्याह्लादं ह्रद इव निमज्यामृतमये
दधत्यन्तस्तत्त्वं किमपि यमिनस्तत् किल भवान् ॥२५॥

अन्वयः

प्रत्यक् मनः सविधं चित्ते अवधाय आत्तमरुतः प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गितदृशः यमिनः अमृतमये ह्रदे निमज्य इव यत् किमपि तत्त्वम् आलोक्य आह्लादम् अन्तः दधति तत् भवान् किल ।

Annotations:

प्रत्यक् मनः introvert minds (retracting from external objects and turning inward) सविधं as prescribed in the

scriptures चित्ते in the lotus heart अवधाय concentrating, आत्तमरुत: controlling the breath through Prāṇāyāma प्रहृष्यद्रोमाण: hair erect in glee प्रमदसलिलोत्सङ्गितदृश: eyes filled with joyous tears अमृतमये full of nectar ह्रदे in the lake यमिन: yogis निमज्य इव as if drowned यत् किमपि whatever, i.e. indescribable तत्त्वम् reality आलोक्य perceiving आह्लादम् bliss अन्त: दधति experiencing inwardly तत् that भवान् Thou art किल indeed.

Translation (25):

Thou art, indeed, that inexpressible Reality which the yogis perceive and experience as a blissful state in the very core of their heart, with introvert mind (retracting from external objects and) concentrating on the lotus of their heart, by controlling the breath through prāṇāyāma, following the method prescribed in the scriptures. (In that blissful state) their hair stand erect in glee and the eyes are filled with joyous tears, as if they are drowned in the lake of nectar.

त्वमर्कस्त्वं सोमस्त्वमसि पवनस्त्वं हुतवह –
स्त्वमापस्त्वं व्योम त्वमु धरणिरात्मा त्वमिति च ।
परिच्छिन्नामेवं त्वयि परिणता बिभ्रतु गिरं
न विद्मस्तत्तत्त्वं वयमिह तु यत् त्वं न भवसि ॥२६॥

अन्वयः

त्वम् अर्कः त्वं सोमः त्वं पवनः असि, त्वं हुतवहः, त्वम् आपः त्वं व्योम, त्वम् उ धरणिः त्वम् आत्मा, इति च एवं त्वयि परिणताः परिच्छिन्नां गिरं बिभ्रतु वयं तु इह तत् तत्त्वं न विद्मः यत् त्वं न भवसि ।

Annotations:

त्वम् असि Thou art अर्कः sun, त्वं Thou art सोमः moon, त्वं Thou art पवनः air त्वं Thou art हुतवहः fire त्वम् Thou art आपः water, त्वं Thou art व्योम space, त्वम् Thou art उ to indicate conjecture धरणिः earth, त्वम् Thou art आत्मा self, इति च and एवं thus परिणताः the learned one त्वयि regarding Thee परिच्छिन्नां limited गिरं opinion बिभ्रतु may hold वयं we तु but इह in this world त्वं Thou यत् which न not भवसि art तत् that तत्त्वं thing न विद्मः do not know.

Translation (26):

The learned people may thus hold limited opinions regarding Thee (Thy state): Thou art the sun, Thou art the moon, Thou art the air, Thou art the fire, Thou art the water, Thou art earth, and Thou art Soul (these are mere outward descriptions), but we know no object in this world which is not Thee.

त्रयीं तिस्रो वृत्तीस्त्रिभुवनमथो त्रीनपि सुरा–
नकाराद्यैर्वर्णैस्त्रिभिरभिदधत् तीर्णविकृति ।
तुरीयं ते धाम ध्वनिभिरवरुन्धानमणुभिः
समस्तं व्यस्तं त्वां शरणद गृणात्योमिति पदम् ॥२७॥

अन्वयः

हे शरणद, त्रयीं तिस्रः वृत्तीः त्रिभुवनं अथो त्रीन् सुरान् अपि अकाराद्यैः त्रिभिः वर्णैः अभिदधत् (तथा च) तीर्णविकृति तुरीयं ते धांम अणुभिः ध्वनिभिः अवरुन्धानं ओम् इति पदं त्वां समस्तं व्यस्तं (चापि) गृणाति ।

Annotations:
हे शरणद O Giver of refuge! त्रयीं three Vedas (ऋच्, यजुः and सामन्) तिस्रः three वृत्तीः conditions (bodily states) त्रिभुवनं three worlds (भूः, भुवः , and स्वः) अथो and so अपि also त्रीन् सुरान् three gods (ब्रह्मा, विष्णुः and महेशः) अकाराद्यैः by अ (a) उ (u) and म् (m) त्रिभिः by three वर्णैः letters अभिदधत् express (तथा च and) तीर्णविकृति devoid of all impurities तुरीयं fourth i.e.transcendental ते Thy धाम glory अणुभिः ध्वनिभिः by half-syllable (subtle sound) अवरुन्धानं covered ओम् इति पदं this syllable Om समस्तं collectively व्यस्तं separately (चापि too) त्वां to Thee गृणाति states.

Translation (27):

In the word "OM", the separate letters A, U and M, indicate Thee in the triad of the three Vedas (Ṛig, Yaju and Sāma), three states or conditions of the conscious body (the waking, the dreaming and the deep sleep) or three sounds (Udatta, Anudatta and Svaritā), the three worlds (Bhūḥ, Bhuvaḥ and Svaḥ) and three gods (Brahmā, Viṣṇu and Maheśa). In the same way the mono-syllable "OM" collectively, denotes the non-dual and transcendental glory of Thy fourth form, which is devoid of all impurities and is expressible only by half-syllable (the most subtle and unpronounceable form - yet indicated by prolated 'plutā' sound). Thus the sound "OM", collectively as well as separately, reveals Thy form alone.

भवः शर्वो रुद्रः पशुपतिरथोग्रः सहमहां–
स्तथा भीमेशानाविति यदभिधानाष्टकमिदम् ।
अमुष्मिन् प्रत्येकं प्रविचरति देव श्रुतिरपि
प्रियायास्मै धाम्ने प्रणिहितनमस्योऽस्मि भवते ॥२८॥

अन्वयः

हे देव, भवः शर्वः रुद्रः पशुपतिः अथ उग्रः तथा सहमहान् देवः (महादेवः) भीम–ईशानौ इति यद् इदम् अभिधानाष्टकम् अमुष्मिन्

प्रत्येकं श्रुतिः अपि प्रविचरति अस्मै भवते प्रियाय धाम्ने (अहं) प्रणिहितनमस्यः अस्मि ।

Annotations:
हे देव O Lord! भवः Bhava (the form of water), शर्वः Śarva (the form of earth), रुद्रः Rudra (the form of fire), पशुपतिः Paśupati (the form of sacrificer), अथ and, उग्रः Ugra (the form of air), सहमहान् देवः added with Mahā i.e. Mahādeva (the form of moon), तथा and भीम–ईशानौ Bhīma and Īśāna (the form of sky an sun), इति indicates the end of the list, यद् इदम् which this अभिधानाष्टकम् Thy eightfold names (octad) अमुष्मिन् in this श्रुतिः Vedas अपि too प्रत्येकं in each प्रविचरति moves अस्मै to such भवते Thee प्रियाय the beloved one धाम्ने to the effulgent seat (अहं) प्रणिहितनमस्यः अस्मि I bow down in salutation.

Translation (28):
O Lord! Bhava, Śarva, Rudra, Paśupati, Ugra, Mahādeva, Bhīma, and Īśāna, each of Thy eightfold names even the Vedas discuss (what to talk of other scriptures?). To Thy this beloved and effulgent seat, I bow down in salutation.

नमो नेदिष्ठाय प्रियदव दविष्ठाय च नमो
नमः क्षोदिष्ठाय स्मरहर महिष्ठाय च नमः ।
नमो वर्षिष्ठाय त्रिनयन यविष्ठाय च नमो
नमः सर्वस्मै ते तदिदमितिसर्वाय च नमः ॥२९॥

अन्वयः
हे प्रियदव, नेदिष्ठाय नमः दविष्ठाय च नमः। हे स्मरहर, क्षोदिष्ठाय नमः महिष्ठाय च नमः। हे त्रिनयन, वर्षिष्ठाय नमः यविष्ठाय च नमः । सर्वस्मै नमः , तद् इदम् इति ते सर्वाय च नमः ।

Annotations:
हे प्रियदव O Lover of forests! नेदिष्ठाय present nearby दविष्ठाय च and living far away नमः salutations of mine हे स्मरहर O Destroyer of Cupid! (god of love) क्षोदिष्ठाय to the smallest महिष्ठाय च and the largest one नमः my salutations हे त्रिनयन O Three-eyed One! वर्षिष्ठाय to the oldest नमः salutations यविष्ठाय च and also to the youngest नमः salutations सर्वस्मै च to all नमः salutations सर्वाय to one transcending all तद् इदम् this one ते to Thee इति so नमः salutation.

Translation (29):
O Lover of solitary forests! Salutations of mine to Thee whose presence is (felt) near at hand as well as far-far away. O Destroyer of Cupid! My salutations

to Thee who art the smallest (in form) as well as the largest one. O Three-eyed one! my salutations to Thee who art the oldest as well as the youngest one. My salutations to Thee who art in all (forms) and who doest stand transcending all forms also.

बह्लरजसे विश्वोत्पत्तौ भवाय नमो नमः
प्रबलतमसे तत्संहारे हराय नमो नमः ।
जनसुखकृते सत्त्वोद्रिक्तौ मृडाय नमो नमः
प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमो नमः ॥३०॥

अन्वयः

विश्वोत्पत्तौ बहलरजसे भवाय नमो नमः, तत्संहारे प्रबलतमसे हराय नमो नमः, जनसुखकृते सत्त्वोद्रिक्तौ मृडाय नमो नमः, प्रमहसि पदे निस्त्रैगुण्ये शिवाय नमो नमः ।

Annotations:
विश्वोत्पत्तौ for the creation of the universe बहलरजसे with the increase of रजस् among the three guṇas भवाय to Brahmā नमो नमः repeated salutations तत्संहारे for destruction of the universe प्रबलतमसे with the excess of तमोगुण (at the end of creation) हराय to Rudra नमो नमः salutations जनसुखकृते for giving pleasure to the people सत्त्वोद्रिक्तौ with the increase of सत्त्वगुण (to protect and sustain the world) मृडाय to Viṣṇu नमो नमः

salutations निस्त्रैगुण्ये to one beyond the three guṇas (attributes of Prakṛiti) प्रमहसि effulgent पदे object शिवाय to Śiva नमो नमः salutations.

Translation (30):
Salutations to Thee (in the form of) Brahmā the Creator in whom the Rajas attribute of Prakṛiti predominates at the time of creating the Universe. Salutation to Thee (as) Rudra in whom Tamas is predominant at the time of dissolution of the universe. Salutation to Thee in the form of Viṣṇu predominated by Sattva guṇa to give pleasure to the people (at the time of sustaining and maintaining the universe). (And apart from that) My salutation to Thee repeatedly in the form of Śiva, who is the effulgent one and is beyond the three guṇas as well.

Note: Bāṇa Bhatta describes this idea in Kādamharī as follows:
रजोजुषे जन्मनि सत्त्ववृत्तये
स्थितौ प्रजानाम्प्रलये तमःस्पृशे ।
अजाय सर्गस्थितिनाशहेतवे
त्रयीमयाय त्रिगुणात्मने नमः ॥

Hariṇī is the metre in this verse, its token being रसयुगहयैन्सौं भ्रौ म्लौ गो यदा हरिणी तदा ।

कृशपरिणति चेतः क्लेशवश्यं क्व चेदं
क्व च तव गुणसीमोल्लङ्घिनी शश्वदृद्धिः ।
इति चकितममन्दीकृत्य मां भक्तिराधाद्
वरद चरणयोस्ते वाक्यपुष्पोपहारम् ॥३१॥

अन्वयः
हे वरद, क्व च इदं कृशपरिणति क्लेशवश्यं चेतः क्व च तव गुणसीमोल्लङ्घिनी शश्वद् ऋद्धिः इति चकितं माम् अमन्दीकृत्य ते चरणयोः भक्तिः (इदं) वाक्यपुष्पोपहारम् आधात् ।

Annotations:
हे वरद O Giver of boons! कृशपरिणति ill-developed and immature क्लेशवश्यं subject to affliction (misery) इदं चेतः this mind क्व च and where is तव Thy गुणसीमोल्लङ्घिनी of infinite virtue शश्वद् eternal ऋद्धिः glory क्व च and where इति because of this चकितं puzzled माम् to me अमन्दीकृत्य inspiring ते चरणयोः to Thy feet भक्तिः devotion (इदं this) वाक्यपुष्पोपहारम् present of verbal flowers in the form of this hymn आधात् has scattered.

Translation (31):
O Giver of boons! My ill-developed and immature mind, subject to affliction, when compared with Thy eternal glory and infinite virtue, seems extremely

puzzled, but my devotion inspires me to scatter these verbal flowers (in the form of this hymn) at Thy feet.

Note: It is like the surrender unto Viṣṇu: in Viṣṇu purāṇa 1/20/18:
या प्रीतिरविवेकानां विषयेष्वनपायिनी ।
त्वामनुस्मरतः सा मे हृदयान्मापसर्पतु ।

The metre of ślokas 31 to 34, 37 and 38 is mālinī:
न–न–म–य–य–युतेयं मालिनी भोगिलोकैः as its token.

असितगिरिसमं स्यात्कज्जलं सिन्धुपात्रे
सुरतरुवरशाखा लेखनी पत्रमुर्वी ।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ॥३२॥

अन्वयः
सिन्धुपात्रे असितगिरिसमं कज्जलं स्यात्, सुरतरुवरशाखा लेखनी (स्यात्), उर्वी पत्रं (स्यात्) । यदि (एतानि) गृहीत्वा शारदा सर्वकालं लिखति तदपि हे ईश । तव गुणानां पारं न याति ।

Annotations:

हे ईश O Lord!! यदि if असितगिरिसमं like the black (Nilgiri) mountains कज्जलं ink सिन्धुपात्रे ocean be ink pot सुरतरुवरशाखा the branch of Kalpatara (the divine tree) लेखनी pen उर्वी the earth पत्रं leaf (piece of paper) स्यात् be शारदा the goddess of learning (एतानि these) गृहीत्वा taking सर्वकालं through eternity लिखति writes तदपि even then तव Thy गुणानां of virtues पारं the limit न not याति reaches.

Translation (32):
O Lord! If the ink be made of the black (Nilgiri) mountain, the ocean be the ink pot, the branch of (the divine) Kalpatru tree be the pen, the earth be the sheet of paper, and the goddess of Learning Saraswatī, taking all these things (herself) writes about Thee continuously through eternity, even then she cannot describe Thy virtues (which are unfathomable).(Then how can a person like me, Puṣpadanta, be able to describe Thee?)

असुरसुरमुनीन्द्रैरर्चितस्येन्दुमौले-
र्ग्रथितगुणमहिम्नो निर्गुणस्येश्वरस्य ।
सकलगणवरिष्ठः पुष्पदन्ताभिधानो
रुचिरमलघुवृत्तैः स्तोत्रमेतच्चकार ॥३३॥

अन्वयः

सकलगणवरिष्ठः पुष्पदन्ताभिधानः असुरसुरमुनीन्द्रैः अर्चितस्य ग्रथितगुणमहिम्नः निर्गुणस्य इन्दुमौलेः ईश्वरस्य एतत् रुचिरं स्तोत्रम् अलघुवृत्तैः चकार ।

Annotations:

सकलगणवरिष्ठः the best among the Gaṇas (the attendants) of Lord Śiva, पुष्पदन्ताभिधानः Puṣpadanta by name असुरसुरमुनीन्द्रैः by Asuras, gods (divinities) and the best among the sages अर्चितस्य worshipped इन्दुमौलेः one having the crescent on his forehead ग्रथितगुणमहिम्नः whose glories have been sung निर्गुणस्य without attribute ईश्वरस्य of God, एतत् this रुचिरं beautiful स्तोत्रम् hymn अलघुवृत्तैः in a long metre (śikhariṇī) चकार composed.

Translation (33):

The best among the attendants of Lord Śiva, Puṣpadanta by name, composed this beautiful hymn in a long metre (śikhariṇī) on the glories of the attributeless Lord, who has a crescent moon on his forehead and who is worshipped by Asuras, gods and the best among the sages.

अहरहरनवद्यं धूर्जटेः स्तोत्रमेतत्
पठति परमभक्त्या शुद्धचित्तः पुमान् यः ।
स भवति शिवलोके रुद्रतुल्यस्तथाऽत्र
प्रचुरतरधनायुः पुत्रवान् कीर्तिमांश्च ॥३४॥

अन्वयः

यः शुद्धचित्तः पुमान् अहरहरः धूर्जटेः एतत् अनवद्यं स्तोत्रं परमभक्त्या पठति सः शिवलोके रुद्रतुल्यः भवति, तथा अत्र प्रचुरतरधनायुः पुत्रवान् कीर्तिमान् च (भवति) ।

Annotations:
यः which पुमान् person शुद्धचित्तः with purified mind परमभक्त्या with extreme devotion अनवद्यं faultless or irreproachable धूर्जटेः स्तोत्रं the hymn to Lord Śiva एतत् this अहरहरः daily पठति recites सः he शिवलोके in the abode of Śiva रुद्रतुल्यः like Rudra भवति becomes तथा and अत्र here in this world प्रचुरतरधनायुः पुत्रवान् possessing sufficient wealth, long age and an unbroken (line of) progeny कीर्तिमान् famous च also (भवति becomes).

Translation (34):
The person who with purified mind and extreme devotion recites this irreproachable hymn of Lord Śiva daily, he will become (after death) like Rudra in the abode of Lord Śiva, and here, in this world, he

will possess abundant wealth, long life, an unbroken (line of) progeny and fame.

महेशान्नापरो देवो महिम्नो नापरा स्तुतिः ।
अघोरान्नापरो मन्त्रो नास्ति तत्त्वं गुरोः परम् ॥३५॥

अन्वयः

महेशात् अपरः देवः न, महिम्नः अपरा स्तुतिः न, अघोरात् अपरः मन्त्रः न, गुरोः परं तत्त्वं न अस्ति ।

Annotations:
महेशात् better than Śiva अपरः देवः another god न is not महिम्नः better than Mahimna अपरा other स्तुतिः prayer न is not अघोरात् better than Aghora अपरः other मन्त्रः Mantra (sacred formula) न is not गुरोः better than the preceptor (Guru) परं another तत्त्वं the reality to be had न अस्ति is not here.

Translation (35):
There is no other god better than Lord Śiva, there is no other prayer (composed to be recited) better than this Mahimna, there is no other mantra better than the Aghora (the sacred name of Lord Śiva, to repeat daily) (and) there is no other reality than a true Preceptor.

Note: In ślokas 35 and 36, and 40 to 43 the metre is anuṣṭubh.

दीक्षा दानं तपस्तीर्थं ज्ञानं यागादिकाः क्रियाः ।
महिम्नस्तवपाठस्य कलां नार्हन्ति षोडशीम् ।।।३६ ।।

अन्वयः
दीक्षा, दानं, तपः, तीर्थं, ज्ञानं, यागादिकाः क्रियाः (एते सर्वे) महिम्नस्तवपाठस्य षोडशीं कलां न अर्हन्ति ।

Annotations:
दीक्षा initiation दानं charity तपः austerities तीर्थं pilgrimages ज्ञानं knowledge of scriptures i.e.true knowledge यागादिकाः क्रियाः performing sacrificial offerings etc. (एते सर्वे all these together) महिम्नस्तवपाठस्य (of the merit obtained) by reciting the Mahimna (the glory of Śiva) षोडशीं कलां even one sixteenth part (of the merit obtained by reciting this Mahimna) न not अर्हन्ति are not equal to.

Translation (36):
Getting initiation, charity, austerities, pilgrimages, acquisition of the scriptural knowledge, and

performing of sacrificial offerings etc. (all these together) are not equal to even one sixteenth part of the merits achieved by reciting the eulogical hymn Mahimna of Lord Śiva.

कुसुमदशननामा सर्वगन्धर्वराजः
शिशुशशिधरमौलेर्देवदेवस्य दासः ।
स खलु निजमहिम्नो भ्रष्ट एवास्य रोषात्
स्तवनमिदमकार्षीद् दिव्यदिव्यं महिम्नः ॥३७॥

अन्वयः

कुसुमदशननामा सर्वगन्धर्वराजः शिशुशशिधरमौलेः देवदेवस्य दासः । सः खलु अस्य रोषात् निजमहिम्नः भ्रष्ट एव इदं दिव्यदिव्यं महिम्नः स्तवनम् अकार्षीद् ।

Annotations:

कुसुमदशननामा Puṣpadanta by name सर्वगन्धर्वराजः the Lord of all Gandharvas शिशुशशिधरमौलेः देवदेवस्य of the greatest among gods who keeps the crescent moon on His forehead दासः servant सः he खलु indeed अस्य of Śiva रोषात् एव from anger alone निजमहिम्नः from his glory भ्रष्ट fallen दिव्यदिव्यं the most sublime इदं this महिम्नः स्तवनं the prayer Mahimna अकार्षीद् composed.

Translation (37):

The Lord of all Gandharvas, Puṣpadanta by name, (and) the servant of the Supreme God who bears the Crescent moon on His forehead, indeed fallen from his glory, due to the anger of his Lord alone, composed this most sublime poem, Mahimna (to regain his favour).

सुरवरमुनिपूज्यं स्वर्गमोक्षैकहेतुं
पठति यदि मनुष्यः प्राञ्जलिर्नान्यचेताः ।
व्रजति शिवसमीपं किन्नरैः स्तूयमानः
स्तवनमिदममोघं पुष्पदन्तप्रणीतम् ॥३८॥

अन्वयः
यदि मनुष्यः प्राञ्जलिः नान्यचेताः सुरवरमुनिपूज्यं, स्वर्गमोक्षैकहेतुं, पुष्पदन्तप्रणीतम् इदम् अमोघं स्तवनं पठति, किन्नरैः स्तूयमानः शिवसमीपं व्रजति ।

Annotations:
यदि if मनुष्यः a person प्राञ्जलिः with folded palms नान्यचेताः having no other object in mind सुरवरमुनिपूज्यं adored by gods and great sages स्वर्गमोक्षैकहेतुं the means of getting Heaven and Liberation पुष्पदन्तप्रणीतं composed by Puṣpadanta इदम् this अमोघं unfailing स्तवनं the Psalm पठति recites किन्नरैः स्तूयमानः praised by Kinnaras शिवसमीपं near Lord Śiva व्रजति goes.

Translation (38):
One who recites this unfailing Psalm, composed by Puṣpadanta, adored by gods and great sages, (and) which is the means of getting Heaven and Emancipation, with folded palms and unfaltering mind (fixed on the Lord) reaches Śiva, praised by Kinnaras.

श्रीपुष्पदन्तमुखपङ्कजनिर्गतेन
स्तोत्रेण किल्बिषहरेण हरप्रियेण ।
कण्ठस्थितेन पठितेन समाहितेन
सुप्रीणितो भवति भूतपतिर्महेशः ॥३९॥

अन्वयः
श्रीपुष्पदन्त–मुखपङ्कज–निर्गतेन हरप्रियेण किल्बिषहरेण स्तोत्रेण कण्ठस्थितेन समाहितेन, पठितेन भूतपतिः महेशः सुप्रीणितः भवति ।

Annotations:
श्रीपुष्पदन्त–मुखपङ्कज–निर्गतेन coming out from the lotus-like mouth of Puṣpadanta किल्बिषहरेण the destroyer of sins हरप्रियेण dear to Śiva स्तोत्रेण by the hymn कण्ठस्थितेन committed to memory पठितेन by recitations समाहितेन with concentrated mind भूतपतिः the lord of the beings

महेशः the Great Lord सुप्रीणितः extremely pleased भवति becomes.

Translation (39):
If one recites this hymn, coming out from the lotus-like mouth of Puṣpadanta, (composed) to destroy the sins, and dear to Lord Śiva, by committing it to memory, the Lord of the Beings, Śiva, becomes extremely pleased.

Note: The metre in this śloka is Vasantatilakā: उक्ता वसन्ततिलका त–भ–जा–ज–गौ–गः ।

इत्येषा वाङ्मयी पूजा श्रीमच्छङ्करपादयोः।
अर्पिता तेन देवेशः प्रीयतां मे सदाशिवः ॥४०॥

अन्वयः
श्रीमच्छङ्करपादयोः एषा वाङ्मयी पूजा अर्पिता इति तेन सदाशिवः देवेशः मे प्रीयताम् ।

Annotations:
एषा This वाङ्मयी पूजा verbal worship श्रीमच्छङ्करपादयोः to the feet of Lord Śiva अर्पिता is offered इति तेन at this सदाशिवः ever propitious Śiva देवेशः the Lord of gods मे to me प्रीयताम् may be pleased.

Translation (40):
This verbal homage is offered to the feet of ever propitious Śiva. May the Lord of gods be pleased with me at this.

तव तत्त्वं न जानामि कीदृशोऽसि महेश्वर ।
यादृशोऽसि महादेव तादृशाय नमो नमः ॥४१॥

अन्वयः
हे महेश्वर, तव तत्त्वं न जानामि । कीदृशः असि (इत्यपि न जानामि) हे महादेव, यादृशः असि तादृशाय नमो नमः ।

Annotations:
हे महेश्वर O Great Lord! तव Thy तत्त्वं the real nature of Thy being न जानामि I do not know कीदृशः of what sort असि Thou art (इत्यपि न जानामि this too, I do not know) महादेव O Great Śiva यादृशः of whatever nature असि Thou mayest be तादृशाय to that nature नमो नमः my repeated salutations.

Translation (41):
O Lord! I do not know Thy real nature. I also do not know of what sort Thou art in reality, (yet) of

whatever nature Thou mayest be, my repeated salutations are offered to That alone.

एककालं द्विकालं वा त्रिकालं यः पठेन्नरः ।
सर्वपापविनिर्मुक्तः शिवलोके महीयते ॥४२॥

अन्वयः

यः नरः एककालं द्विकालं त्रिकालं वा पठेत् (सः) सर्वपापैः विनिर्मुक्तः शिवलोके महीयते ।

Annotations:

यः whosoever नरः person एककालं once द्विकालं twice वा or त्रिकालं thrice पठेत् recites (सः he) सर्वपापैः विनिर्मुक्तः extricated from all sins शिवलोके in the region of Śiva महीयते is glorified.

Translation (42):

One, who recites this (Psalm) once, twice or thrice a day, is extricated from all the sins (and) is glorified in the region of Lord Śiva.

आसमाप्तमिदं स्तोत्रं पुण्यं गन्धर्वभाषितम् ।
अनौपम्यं मनोहारि शिवमीश्वरवर्णनम् ॥४३॥

अन्वयः
गन्धर्वभाषितम् इदम् ईश्वरवर्णनं स्तोत्रं पुण्यम् अनौपम्यं शिवम् मनोहारि आसमाप्तम् (च)।

Annotations:
गन्धर्वभाषितम् sung by Gandharva Puṣpadanta इदम् this ईश्वरवर्णनं the description of the majesty of the Lord स्तोत्रं hymn पुण्यम् meritorious अनौपम्यं unparalled मनोहारि charming आसमाप्तं completed fully (च) and शिवम् bestower of well-being.

Translation (43):
This unparalleled and meritorious hymn, bestower of well-being, a charming description of the glory of Lord Śiva, sung by Puṣpadanta, is completed fully.

Index to first lines